

SAVIOUR MACHINE



SPECIAL EDITION

GROUND ZERO REVOLUTION

Grace to you and peace from Him who is Alive Forevermore; God of all the Universe, the Lover of our Souls, and the Keeper of our hearts. What you are reading is Issue I of the new format for Ground Zero Revolution, and we are honored that this introductory issue is a Special Edition featuring Saviour Machine. Many of you have seen or heard Saviour Machine in the past. If so, prepare to re-experience Saviour Machine for the very first time in a way many would consider incomprehensible! If this is your introduction to Saviour Machine, we invite you to embrace the ministry, the music, the art of Saviour Machine.

We do not seek to idolize this group. Rather we lift Honor & Praise to God Almighty for the work He is doing through Saviour Machine. These men and their families need our prayers as they continue in their calling. They have received and engaged in a great calling. Through our prayers may they be strengthened and may many hear and receive the message that is being given.



Greetings! In this issue we would like to give an intense and mysterious band an opportunity to share with you what God is doing in their lives and music. While tackling controversial subjects, ranging from spiritual to political to social, their lyrics remain eloquent. Musically, they have taken modern rock to a new level of art. Welcome to the fascinating world of Saviour Machine.

Over the past 5 years Saviour Machine has been a blessing to our family. Their unique style is refreshing, while their bold lyrics hold both challenge and inspiration. Although their music alone is genius, their stage show will leave you feeling breathless.

I have truly enjoyed taking part in preparing this issue. I hope you will receive as much joy from this issue as I have. May God Bless and Keep You!



This is an issue devoted to what I consider one of the best bands ever to appear on the face of the earth. Not only is the music of Saviour Machine unlike any other, their lyrics are deep, meaningful, thought provoking, and always competent. They confront issues other bands seem reluctant to tackle, they boldly speak out about the ultimate truth when others wish to water it down. They evoke such emotion that it's almost impossible to convey in words (if you've ever seen them live, or seen the video, you know what I mean).



They've been through quite a bit in the last few years, but they remain just as powerful and focused as they ever were. My love for their music and what they're doing grows each time I listen. Each new album has been something to behold. This fact has never been as prominent as it is now, with the advent of the first part of the Legend Trilogy. Saviour Machine is tackling the greatest issue of them all: The End of the World. The Return of Christ-The Establishment of His Kingdom. I know of no other band that would be willing to go through with such an undertaking, and for that, I admire them all the more and the work that God is accomplishing through them. This latest project's message is far reaching and relevant to the times in which we live. I believe it should be heard by all, and I pray that it will make anyone who hears it think twice about what's happening around us. Prepare yourselves for the "Unofficial Soundtrack for the End of the World".



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John 3:16.

GROUND ZERO REVOLUTION

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SAVIOUR MACHINE
SPECIAL EDITION

TABLE OF CONTENTS

PAGE I
EDITORIALS

PART I : OVERTURE
PAGES II - V

PAGE II
SAVIOUR MACHINE:
AN OVERTURE

PAGES III - IV
REVIEWS OF SAVIOUR MACHINE
PAST RELEASES
COMPLETE
DISCOGRAPHY/VIDEOPGRAPHY

PAGE V
BIOGRAPHIES OF SAVIOUR
MACHINE BAND MEMBERS

PART II :
THE UNVEILING
PAGES VI - XIV

PAGES VI & X - XIII
PREPARE FOR THE UNVEILING
OF A LEGEND:
AN INTERVIEW WITH
ERIC CLAYTON

PAGES VII - VIII
SAVIOUR MACHINE PULLOUT

PAGE IX
LEGEND REVIEW

PART III : FINALE
PAGE XIV - PICTURE COLLAGE

A very special thanks goes to Eric Clayton and Saviour Machine for all of their assistance in creating this special edition of Revolution. Most of the photographs contained herein were taken by fans from around the world who sent copies to Saviour Machine. If you have something you would like to send to Saviour Machine, or would like to simply write them to let them know you're supporting them, use the Fan Club address found on the back cover to do so. Saviour Machine would love to hear from you. Let them know you read about them in this publication. God Bless You!

SAVIOUR MACHINE: AN OVERTURE

"All the world is a stage." And from the setting to the striking of the stage, from the composing to the recording of a movement, from the booking to the touring of a production saga, Saviour Machine knows all to well how to take center stage and cause every light to dance, every intricate sound to melt into passionate delivery, every lyric to come alive before your eyes and ears. Unintentionally, since the conception of Saviour Machine and their entrance into the universe of Christian music and live performance, the (then four-piece) now five-piece unit has been shrouded by the clouds of misunderstanding and misfortune. The cloak of mystery and intrigue has hung itself on every peg available, where Saviour Machine is concerned. Founder and frontman, Eric Clayton, along with the other members of the band, have always strived to display transparency, openness, hope and Love through the Light that encompasses them all. A constant head-on approach to dealing with daily struggles, spiritual truths, and political and social evils have often found them screaming targets for attack, spiritually, socially, and even, at times, physically. Never losing sight of the Vision, Saviour Machine has continued on the Path toward tearing down walls, breaking bonds, and strangling confusion.

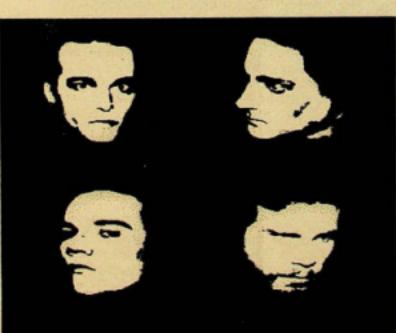
Seasons have come and passed, and these seasons have ushered in a variety of challenges for Saviour Machine. Personnel changes, a massive move toward European saturation, personal tragedies, and a constant measure of sonic and visual progression are only a brush of the winds that blow continually for Saviour Machine. Never, though, has a season posed as a threat for this unit. Seemingly always causing and allowing for stronger unity, deepened Faith, massive growth, higher tolerance levels coupled with forgiveness, and better understanding, Saviour Machine continues to evolve toward their ultimate calling as Christians, as human beings, as musicians, as performers.



SAVIOUR MACHINE 1995
(FRONT) ERIC CLAYTON
(BACK-LTOR) JAYSON HEART, DEAN FORSYTH,
JEFF CLAYTON, NATHAN VAN HALA



SAVIOUR MACHINE 1993
(LTOR) ERIC CLAYTON, JEFF CLAYTON, DEAN FORSYTH
SAMUEL WEST



SAVIOUR MACHINE 1990
(CLOCKWISE FROM TOP LEFT)
ERIC CLAYTON, JEFF CLAYTON, CHRIS FEE,
DEAN FORSYTH

In June of 1995 Saviour Machine began composing a trilogy entitled "Legend". A detailed and comprehensive musical interpretation of the apocalypse. Inspired by the prophetic scriptures of the Old and New Testaments, this "Unofficial Soundtrack for the End of the World" is the first attempt of its kind in the history of music.

The prophetic research and study for this artistic venture took over three years. And in the end, upon its conclusion of part 3 in 1999, the entire project will have taken six years to complete. In its entire composition, the "Legend" trilogy will exceed four hours of music and approximately 50 tracks in total. Making it not only an extremely ambitious artistic endeavor, but probably and most likely, the longest concept album in the history of modern rock.

Part 1 is being released this month (Jan 1997) with successive release dates for Part 2 in January 1998, and Part 3 in January 1999. This production will prove to be one of the most intense projects ever taken from conception to being. Anyone who is in the least bit familiar with the prophecies spoken of will understand why such a bold statement can be made.

All of Saviour Machine's past has been steps leading up to this moment in time. Now all of the remaining future of Saviour Machine will be consumed by this paramount task that has been laid before them.

During the course of your browsing of this Special Edition our hope is that you will be able to see beyond the cloak, beyond the mist, beyond the mask and come to know Saviour Machine, individually and collectively. May the walls of doubt come down, may the shroud of misconception be dissolved, may the mask be burned by the Truth.

Setting the controls for the making of a Legend is the task that has been given to Saviour Machine. Clearing away some of the veil so that you may see the Light of the Saviour inside this Machine is the task that has been awarded us.

Enjoy, Understand, Behold!

REVIEWS OF SAVIOUR MACHINE PAST RELEASES



SAVIOUR MACHINE

Saviour Machine
Saviour Machine
(Demo)
1990

This album can be considered the epicenter of Saviour Machine. It was the band's first limited introduction to the public, and it helped to bring them to where they are today. Original copies of the disc are extremely rare (only 1000 were pressed), however, a limited edition re-release of the disc is scheduled for early 1997 through mail-order only. Don't hesitate to pick it up! You'll have a much clearer picture of the band after you listen to it. It showcases Saviour Machine as a young band, just starting out into their musical career. The songs are available nowhere else, except for "Carnival of Souls" and "When the Cat Came Home" ("The Mask" from Saviour Machine I - slightly modified).

One of the great things about this album is that it contains the original "Carnival of Souls", allowing one to visualize in retrospect how this song represents the growth of Saviour Machine through the past seven years. Starting with the Demo, we are presented with a raw version of the song. Progressing on to Saviour Machine I, we experience the song in a highly polished form, introducing the mass public to the band. And, finally, we are allowed to savor the song's third appearance on the Live in Deutschland CD, changed ever so slightly to fit the live format yet still mirroring the essence of the original. In all, the CD holds eight songs most have probably never heard before.

We are treated to the rushing intensity of "Streams", the grinding anthem of "Transcendence", the heartbreakingly cry of "Retribution", and the wonder of "The Revelation" (a five-part epic). Just to name a few. Jeff Clayton shines through here with some awesome guitar effects and solos, such as the intros to "Transcendence" and "When the Cat Came Home". The end of "Streams" is another highlight. Eric Clayton's voice is as haunting and beautiful as ever, evoking the perfect emotion for each song with ease. Altogether, the original band members produce music unlike any of the other Saviour Machine releases. This is the only place to hear it, so, again, pick it up as soon as you can.

Diligent listeners will also notice that material from this album shows up in the other three Saviour Machine projects, either lyrically or musically. For example,

Legend:Part I contains within the song "The Lamb" the same basic music used in the end of "The Revelation"-part five- "The Resurrection". Many other fascinating parallels exist between the albums and will become prominent as you listen.

This album is, again, unlike any of the other Saviour Machine projects. Most of the songs are exclusive, and all of them stand as great musical accomplishments for a band that was fairly young at the time. They've come a long, long way to where they are now, but a listen to the past is certainly worthwhile in this case!



Saviour Machine
Saviour Machine
1993

"The lyrical content herein is based on personal experiences, observations, and my spiritual struggle to maintain Faith through the darkest periods of my life. Some of this content is specifically based on scriptures found in the book of Revelation, chapters 5 through 18. Other portions are surreal and sometimes confrontational, dealing with political and social statements, structures and powers. A man with a heart of gold is nothing without the ability to open his mind! God Bless You All - Eric Clayton"

This statement is printed on the leaflet of the original release for the self-titled Saviour Machine - thus the world's first "official" introduction to Saviour Machine.

Saviour Machine is a masterpiece for poetical, symbolic, and straight forward expression of the depths of struggle within and for the soul of all men.

Described as Gothic, categorized in most circles as Metal, deemed Eccentric-Dark-Moody. With the highest respect, all of these interpretations and descriptions hold true. From the opening and very moving "Carnival of Souls" to the closing and extremely forceful "Jesus Christ", Saviour Machine is a sonic blast of ancient, universal truths and personal openness of the soul.

To explore profound and bond-shattering truths-to-face struggles, often ignored, enthroned in the hidden corners of the soul-to feast on the poetry of passion-to stand on the canvas of the universe and hear a cry for cleansing and salvation, crawl into this self-titled debut.

Sear into the heart of darkness and realize that through the "distance of all time and space" there has been, is, and always will be the Light to guide the way.

Saviour Machine
Saviour Machine II
1994

Saviour Machine II delivers a progression and growth not often found in a sophomore project. Continuing to treat the listener to the impressionism found deep within the lyrical and musical content of Saviour Machine past, Saviour Machine II deepens the emotion even further while becoming even more personal and much more straightforward in its portrayal.

While maintaining a strong political message as in "American Babylon" to a seemingly socio-political theme as in "Ceremony" (with strong personal connotations) to possible social interpretation in such as "Child in Silence", a stronger spiritual influence seems to surface ever so gently even so in the aforementioned songs.

All out spiritual war is engaged in movements such as the epic and monumental centerpiece of the entire recording, "The Stand". This concept is enhanced through further listening of tracks such as "Saviour Machine I", "Enter the Idol", "The Hunger Circle", and "Ascension of Heroes".

The final three tracks of



the whole begins with a very moving "Overture", which seems to help separate the final theme from the previous ones. The expressions of unconditional and liberating Love close out Saviour Machine II with "Love Never Dies" and re-living of the final words, possible thoughts, and commandments of Christ in the climactic finale of "Saviour Machine II".

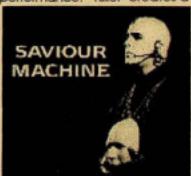
The mesmerizing enhancements of vocal progression by Eric Clayton, and the purely surreal and distinctive orchestration of guitars by Jeff Clayton, combined with the spectacular entrance of Nathan Van Hala's piano and keyboard brilliance, the powerful display of Jason Heart's percussion genius, and the continued heart pumping bass strength of Dean Forsyth truly make this a production of highlights. All the while reaching new heights of musical integrity and artistic balance.

An emotionally charged foray of struggle encapsulated within the confines of life, His liberation, and the continual pursuit of *Ultimate and Absolute Truth*.

Saviour Machine
Live in Deutschland-CD
1995

In one sense, this is a compilation album for Saviour Machine. It holds many favorites from both Saviour Machine I and Saviour Machine II. It also serves as a transition project of sorts. *Live in Deutschland* acts as a bridge, effectively laying down the progression between Saviour Machine II and *Legend:Part I*. On another hand, it's the only way U.S. fans have been able to experience Saviour Machine live. When you couple this CD with its companion project, the *Live in Deutschland* video, shot in a Southern town of Germany called Owen, it is an experience to behold. All the imagery, the emotion, the power of a Saviour Machine live performance is captured here in pristine quality. The band went out of their way to make sure this recording was of the highest quality, and it really shows through. It's one of the cleanest live albums ever heard. One can clearly hear the crowds, Eric, and each of the band member's instruments individually gelled to near perfection. In most live recordings, things have a tendency to sound muffled, usually ending up in a very poor representation of the band. This is certainly not the case here. This sounds just as good, or maybe better, than the studio recordings.

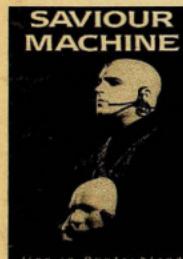
The album opens with the beautiful "Introduction" which includes wonderful choir, and some clips of "Beethoven's 9th". The introduction itself begins to set the apart as something special. The listener is then launched into an awesome, powerful rendition of "Killer", which, in many opinions, is better than the version found on Saviour Machine I, due to the heightened intensity of the performance. "Killer" creates a



totally different atmosphere live, with grinding guitars, subtle keyboards, and a unique vocal delivery from Eric Clayton. Eric Clayton's vocal delivery live makes this a project a favorite to many. Fresh and new, without totally rearranging it. After "Killer", the listener is treated to some fantastic versions of "Carnival of Souls", "Enter the Idol", "The Wicked Window", and "Legion". "Legion" is another one of the best picks from the album (especially when experienced with the video). It's a little faster than the original, and the second part of the song just sounds absolutely

Incredible. The guitar is especially noticeable as Jeff powers through the song, introducing a great hook towards the middle ('The sacrifice begins, the dragon takes another...'). The piano in this song is also notable, very crisp and very clear-unusual for a live album. After 'Legion' comes 'Paradox', which is considered another great achievement on stage, it sounds just like it did on 'Saviour Machine II', just a little shorter, and then, 'The Stand'. A song beyond epic proportions, considered a favorite by many. The fact that Saviour Machine even performs it on stage is unfathomable! It's sixteen minutes long and it has an epic scope that is thought to be too complex to capture in a live performance. Not so! Saviour Machine delivers big time here. They capture the essence of the song easily. Once again many prefer this version over its studio counterpart. It's heavier than the original (if that's possible), just a little faster in parts, and Eric Clayton's performance is the highlight of the whole album. He sings it just a little differently, and it adds new dimensions to the song as a whole. It must be difficult to continue a performance after reaching such a pinnacle, but Saviour Machine does it easily. The listener is treated to 'A World Alone', just a little shorter than the original, 'Jesus Christ', the wonderful 'Overture', and the emotional 'Love Never Dies'. The album ends with the powerful anthem of 'Saviour Machine II', the perfect closeout to such a performance.

The quality here is above excellence. Being able to hear Saviour Machine live, even if it is only on CD, is a real treat. Applause and many thanks to Eric Clayton and Saviour Machine for having the foresight to release such a project.



Saviour Machine
Live in Deutschland
Video
1995

From the opening shot, to the very last note struck this is mastery of live performance. Saviour Machine does to live performance what they do to studio music, nothing short of perfection. Never before has a live video been so captivating, so emotional, so very powerful in every sense. For many fans around the

world, this is the only way they've had to see them live, and they certainly don't disappoint. Beautiful, stunning imagery, many close-ups, incredible lighting perfectly tied to the music, and deep, rich sonic clarity are all elements that help to make you feel as if you are there.

The video's soundtrack exactly follows its companion product, the *Live in Deutschland* CD, so everything said about the CD stands in the video with the added bonus of visual stimulation. And what stimulation it is! It's impossible to get a full view of each song without the visual elements that go along with them—the statues on each end of the stage, the chains, the mask floating high above, the flag, the chalice, the crucifix...the list goes on.

Going into full detail on each song would fill pages of text, so this review will focus on the high points of the show. Also, revealing everything would certainly hinder any chance for surprise or new discovery on the viewer's part.

Of all the things shown in the show, one readily stands out from among the others. In the song 'Legion' Eric Clayton wraps himself in an American flag and proceeds to give the performance of the show, standing before the audience, arms-outstretched, at times close beside him, all the while singing as the incredible live music plays full force behind him, the lights playing over the stage to give a truly powerful, emotionally charged rendition of the song. Your jaw will drop, period. This song, as powerful as it is, leads right into an assault on the senses unlike anything you've ever seen, guaranteed! 'Paradox', and then, 'The Stand'. The sixteen minute epic unfolds in grand splendor, charging the air. Eric Clayton, clothed in a black robe, belts out the first note of the song as the audience is blinded by pure, white light from stacked high-power spotlights piercing from behind the band. From here on, the intensity doesn't abate at all until the song is finished. The drama plays out under a show of lights dancing seamlessly with the music. Eric walks the stage, using various hand gestures and props to bring out different elements of the song's first half, of which the mask and crucifix would be most memorable. During the middle of the song, Eric raises a chalice to his lips to illuminate the passage 'Drink the Blood of the Lamb, await the stand'. The second half of the song is non-stop as the musical intensity grows with the passion of Eric's voice, finally ending in the hauntingly beautiful scene of Eric burning the mask over the flame of one of the candles on stage. This song stands as a testament to the power and genius of Saviour Machine's live performance, it's also the very pinnacle of the performance as a whole. One of the other most memorable

SAVIOUR MACHINE COMPLETE DISCOGRAPHY/VIDEOGRAPHY

SAVIOUR MACHINE (DEMO) - OUT OF PRINT
(1000 COPIES PRESSED)
RELEASED INDEPENDENTLY IN AUGUST, 1990 - U.S. ONLY

SAVIOUR MACHINE - OUT OF PRINT
FRONTLINE RECORDS
RELEASED IN JUNE, 1993 - U.S. ONLY

SAVIOUR MACHINE - OUT OF PRINT
PILA MUSIC (GERMANY)
RELEASED IN AUGUST, 1993 - EUROPE ONLY

SAVIOUR MACHINE - OUT OF PRINT
TEICHIKU RECORDS CO. LTD. (JAPAN)
RELEASED IN SEPTEMBER, 1993 - JAPAN ONLY

SAVIOUR MACHINE II - OUT OF PRINT
(1000 COPIES PRESSED)
FRONTLINE RECORDS
LIMITED RELEASE IN OCTOBER, 1994 - U.S. ONLY

SAVIOUR MACHINE II - OUT OF PRINT
PILA MUSIC (GERMANY)
RELEASED IN NOVEMBER, 1994 - EUROPE ONLY

LIVE IN DEUTSCHLAND (CD)
MCM MUSIC
RELEASED INDEPENDENTLY IN JUNE, 1995 - EUROPE & U.S.

LIVE IN DEUTSCHLAND (VIDEO)
MCM MUSIC
RELEASED INDEPENDENTLY IN JUNE, 1995 - EUROPE & U.S.

SAVIOUR MACHINE II
RE-MASTERED & RE-PACKAGED
MCM MUSIC
RE-RELEASED INDEPENDENTLY IN JULY, 1995 -
EUROPE & U.S.

SAVIOUR MACHINE
MCM MUSIC
RE-RELEASED INDEPENDENTLY IN JULY, 1995 -
EUROPE & U.S.

SAVIOUR MACHINE II
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MARCH, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

SAVIOUR MACHINE
RE-MASTERED
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MARCH, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

LIVE IN DEUTSCHLAND
MCM MUSIC/MASSACRE RECORDS
RE-RELEASED IN MAY, 1996 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

LEGEND: PART 1
MCM MUSIC/MASSACRE RECORDS
RELEASED IN JANUARY, 1997 - EUROPE & *U.S.
*U.S. INDEPENDENTLY

NOTE

LEGEND: PART 2
SET FOR RELEASE IN JANUARY, 1998

LEGEND: PART 3
SET FOR RELEASE IN JANUARY, 1999

pieces of footage comes from image.

the song 'Jesus Christ'. During the introduction to the song, Jayson Heart stands on his drum chair and raises his arms to imitate the appearance of Christ on the cross. Mist rolls in from behind him as an eerie green light shines down creating an image to be engraved in one's mind for a long, long time. At the end of the song, Eric joins hands with some of the members of the audience as he sings the prayer-like end verse creating yet another memorable

There's so much more to this 75 minute video that can fit in this space. The lighting, the sound, the images—they're just too numerous to mention. If you've never seen Saviour Machine live, and most of us haven't, then you owe it to yourself to see this video. You will have a much fuller picture of the band as a whole. Their passion is represented very well here in a high quality production that is much better than most live videos out there.

REVIEWS OF SAVIOUR MACHINE PAST RELEASES



PREPARE FOR THE UNVEILING AN INTERVIEW WITH ERIC CLAYTON OF A LEGEND

There have been many questions arise over the past few years concerning Eric Clayton and Saviour Machine. A lot of rumor, heresay, and falsities have been moving through the air. We felt that the only way to get answers to the questions that we had, was to go straight to the source. Were our questions answered? Yes, and maybe some or all of your will to. Out of all of this, though, we have learned that not only is Eric Clayton a very approachable man with a very humble spirit, but that all the mystery that has been erected over the years is the very same that he, and Saviour Machine, has been working to tear down. Maybe we all need to step back and face the Mask that may be tainting our lives, our souls, and strive for a bit more openness, and ultimately, LOVE! A lot of information is here for the reading, and maybe you will find the answers you are looking for concerning Saviour Machine. Our prayer is that you'll be challenged even further to find the answers to the questions that may be haunting your life and the situations surrounding your life. Nonetheless, if you have questions that aren't answered here, we encourage you to write Eric Clayton and Saviour Machine. Their contact address is available in this issue, and they would love to hear from you. For now, enjoy the passionate, and even somewhat humorous conversation that we had the honor of having with the man behind the mask...

GZR: It's been about a year and a half since Charles Cooper came on board. And I also noticed his name in the credits in the demo, is this the same Charles Cooper? Eric: Yeah, Charles, he's been a good friend of mine from the beginning. I met him at about the same time that I started this band. Charles actually helped me finance the original demo. Charles, myself, and my father, and I, International, are up with...

actually. Interestingly enough,
GZR: So you have a good working

relationship with your family concerning the
loss of a loved one?

band?
Eric: Absolutely.
GZR: *What exactly caused the change in lineup, what happened with Dean and so*

What happened with Brad and on?

Eric: With Dean, it's very simple actually. Dean got married and had a child, at the same year. So Dean kinda got hit with a lot at once and really decided that it was best for him to settle down and take care of his family. And I think the pressures of constant touring, and the kind of productions we do involve a lot of responsibility for the tour preparation, and of course, working on songs. Moon Unit, in general, takes a lot of time, and it was just becoming too much for him, and that's really the reason. Part of it had to do with just a management of time and being able to take care of his family and do everything he had to do with *Survivor Machine*. It was just becoming too much for him.

GZR: What with the tour upcoming? I know you mentioned the other night there's some dates upcoming, some European dates, what's to be expected there?

Well, to be honest with you, we've just released a press release in Europe. Due to my wife's health I myself had to cancel the upcoming tour in Europe. My wife was in a very serious automobile accident about 3 years ago, and her back problem from the time on have worsened. She has several nerves up and down her spinal cord, what they would call in layman's terms a very severe case of whiplash. And instead of over the years, her back getting stronger as they said it would, it's actually gotten worse over the years. And her situation today is worse than it has been since the accident happened, and she's also had two children during the time, and this has put a

tremendous amount of pressure on her back. I've got to stay here and take care of my wife and my children, at least for the next six months without being able to leave for any long period of time. This is my situation right now. This is very unfortunate news for Salvator Machine, but at the same time, this is what God has laid on my heart. I know that my responsibilities are here with my family, and as soon as God opens the door to be able to tour, we will.

GZR: *There's nothing wrong with that, we support you with our prayer.*
Eric: Thank you very much.
GZR: *I know you're on Massacre now with the release of Legend, at least in the*

European market, how is the label and distribution working out? Also, kinda talk to us about the distribution through the US and the rest of the world.

Eric: Alright. Basically Mosaïc is our partner in Europe. Mosaïc, Saviour Machine, and our two managers in Germany. We collectively own the rights to Saviour Machine, our parent, future, and copyright. We have a 50/50 split. Mosaïc is in charge of the distribution, and our licensing credit, while we license the rights to companies that are interested. So we basically have a partner in Europe, which is Mosaïc records, and they are really doing a wonderful job for us. They've got good, strong independent distribution throughout most countries and territories in Europe, really strong in central Europe where the basis of our following is. They've done a really tremendous job for us. Part one of this trilogy has been so embraced by Mosaïc that they basically let us know that this is major priority for them. So we couldn't ask for anything more. They're really behind us and pushing this to the best of their abilities in Europe, and we couldn't be happier. As far as the rest of the



Christian circuit in the US. At this point we have reached about 3,500 of them. And what we're hoping to do is basically find the other 6,500 people that we believe are current Saviour Machine fans. So it's a matter of reaching out to them and getting them involved.

GZR: Well, when Saviour Machine was first introduced, back when you first started being noticed in the Christian market, I saw you actually by accident, and I

immediately picked it up. Then it just kinda disappeared for awhile, and it took quite a while to find you again.

I know there's been a lot of European Impact with Saviour Machine, what is the impact you mentioned? Just briefly with places like Japan, Australia, Brazil-In those

impact you mentioned it just briefly with places like Japan, Australia, Brazil—in those kinda places. What's the impact and how is the interaction there?

Eric: In the other countries, besides European countries?
GZR: Right.
Eric: We have, it's a very stay fan base. We have a very small fan base in Japan, Brazil, Argentina, Australia, and we receive a lot of letters, and like I said it's very stay, it's nothing that seems to be at this point, a base, a fan base, it's something that I think is starting to become a fan base, and hopefully now with proper distribution in these countries, it'll really begin to develop. The states are where we really have our most, let's say the most knowledge of what's going on, because it's a very hands-on experience, by doing it all completely independently at this point, we really have an idea of what's going on. And so basically what we're doing is we're encouraging all *Salvior Machine* fans to somehow





LEGEND

I AM THE ALPHA AND THE OMEGA, I AM THE FIRST AND THE LAST, I AM ALIVE.

I AM THE SON OF MAN, THE FIRST BORN OF THE DEAD. I HAVE THE KEYS OF LIFE AND DEATH. I AM...

Passionate.

Epic.

Empowered.

First of all, suffice it to say that any attempt to review this historical piece of music will, by and far, come short of any true justice due. Legend:Part 1 is not just another piece of music, or just another movement set in motion. If all composers, past and present, and modern rock artists, past and present, were to join together in a room for the sole intent of reviewing Legend:Part 1, the outcome would end up being a total agreement by all that this is (in the closest description possible) absolutely the highest pinnacle reached in complete mastery for a single composition. All of relevant history has been re-established within 77 minutes, 40 seconds, and 17 tracks, while accomplishing the ultimate goal of preparation for all of the relevant future to come.

Musically, Legend:Part 1, incorporates much of the trademark eccentricity of Saviour Machine through distinctive guitar mastery, forceful, and at times, tribal arrangements of percussion, solid and fresh and very foundational bass lines, and the piano and keyboard layouts, of which are unprecedented, encompassing a range of sounds varying from synthesizers to strings to classical horns to harrowing effects.

Vocally, the continued depth and range of Clayton's voice combined with many years of growth, passion, and production intensity make this easily the most haunting and near perfect experience in vocal arrangements of all time. How any musical entity could conceive and accomplish a composition so diverse and intricate as Legend:Part 1, and with such fluency is beyond comprehension. Yet it is done, and remember, this is only Part 1.

As in all past Saviour Machine projects, Eric Clayton assumes sole responsibility for lyrical content. The most

noticeable difference for Legend:Part 1 is that all writing is based entirely on biblical theme-the end-time prophecies and apocalyptic testimony found throughout scripture. Past projects have touched spiritual themes or have expressed themes in which scripture can be applied. Never before, though, has a Saviour Machine project come solely and entirely from

the core of the Council of the Holy, the untarnished and sacred Word of God. With Eric Clayton's lyrical style, this project could stand with the most emotional, deepest, and darkest collections of all time. Yet the brilliant Light of the ultimate Message is never diminished, only enhanced.

Many will breathe a little easier while feasting on this work, due to the absence of personal symbolism and metaphor left open to interpretation. For those who find a refreshing challenge in symbolic poetry, though, as much as is portrayed throughout scripture (which is enough to suffice the universes) is present in the lyrical content. From this standpoint alone, one must accept the challenge, not from Eric Clayton's lyrics, rather from the lyrics of the Almighty Himself, to diligently study and prepare for that which is to come.

In every manner, Legend:Part 1 is an extremely mature presentation of musical and lyrical composition. With the intensity throughout, and the packaging consisting of an embossed plastic cover, a 16 page accompanying booklet including lyrics, notes, a visually stunning pictorial outlay (which is only a part of the completed artistry), and a complete concordance for which to reference, Legend:Part 1 sets itself apart from any other artistic endeavor of this nature, musical or otherwise.

Prepare yourself. Prepare to experience. Prepare to Behold.
Behold...LEGEND

I AM THE PRINCE OF THE POWER OF THE AIR, THE SON OF TRANSITION.
I AM THE DESOLATE ONE. I AM LUCIFER'S SON. BEHOLD THE SEED...

become more stubborn and set in their ways, that's the downside sometimes, or you can truly grow as a Christian-as a human being, my relationship with Christ is, I don't know if stronger is the word today, as much as it is, the word I want to use is more profound than intense. In ten years now, my relationship with Christ has been, always has been such an intense thing, intense beyond words. But, just the level of understanding, the level of comprehension, the level of joy and exhilaration is profound, and I think a lot of that has also had to do with the birth of my children. The birth of my first daughter less than two years ago had such an immense impact on my life and my faith. My faith, as strong as it was 3 years ago, grew exponentially. I think we all have a choice, as a Christian, for the first time, maybe in the most subtle way, truly, to have a deeper understanding of God and what He is. When you look upon your child and you hold your child for the first time, and love something so much, maybe only then can you begin to understand how our Father loves us. And we, of course, maybe never understand that truly, really understand how he loves us. I think having a child of our own is maybe the closest thing we'll ever understand to that, you know what I mean?

G2R: With my son, he's turning five this month and it's just awesome to experience God through the face of that child, through the heart of the child.

Eric: Absolutely.

Eric: You're right, it's beyond our comprehension.

Eric: This is one of the things, this factor in my life has been a huge factor in my testimony and ministry, in my music. We've all kind of grown together, especially of us at different places than others, but we stand today I think with the lineup we have today, the strongest lineup we've ever had spiritually. I absolutely believe that Charles joining the band a year and a half ago really was I think the final piece of the puzzle. Charles comes from a very, very strong Christian background, same kind of life I had. Grew up in the church and had some years where he had kind of walked his own way but walked back and by the Grace of God. He is one of my best friends in the world, and a huge spiritual lift to Saviour Machine.

ever told, and it'll finally be heard for the first time. I'm sure this is something that people have thought about. I know that there's been film producers probably for years thinking about, let's make a movie on the apocalypse. Of course, no film company's gonna do it because it'd be the most expensive film ever made. It's one of those things, it'd be a lifetime project making a film like this. And how do you do it?

The is the most I would say I'll go out on a limb here, and say that I believe that this trilogy is the most intense Christian album of all time. There's no doubt in my mind. And I would go as far as to say that I believe that it could be one of the most intense albums ever made, Christian or secular, because of what it deals with. You're talking about the prophecies of the apocalypse.

G2R: That's right, there's no way to water it down.

Eric: That's right, there's no way to water it down.

That's why Saviour Machine is doing it. There's a reason that Saviour Machine is doing it. I would say first, and foremost, that's there's no way that I recommend this for younger children. This is a very mature project, it's a mature subject matter, and it's something for mature people. It's something for intelligent people, and it's also something for open minded people. But in the end, what it's for is anyone who's interested in the Word, anyone who is interested in the prophecies, anyone who's interested in the comprehensive study of the apocalypse. It's not recommended for children, there should be a warning label.

G2R: Since we're on this topic, Legend and the depth and boldness of it, especially dealing with the maturity level of it, you had spoken of the study materials, the packaging. Talk about that a little.

Eric: OK, first of all two or three different versions of the Bible were used, of course in no certain order, the New Revised Standard, King James, and Living Bible. These are all same basic interpretations, it's just a little different wording here and there. I also have spent a little

"I'VE ALWAYS BELIEVED THIS WAS FOR A REASON, AND THAT GOD CALLED US TO DO THIS." - ERIC CLAYTON

G2R: Kind of on a lighter side, going back to the.....

Eric: A lighter side in Saviour Machine Interview (laughs).

G2R: A lighter side in Saviour Machine (laughs). Going back to the Father issue, what does little daughter think of daddy? With the makeup and the jewels?

Eric: She sees pictures and videos and things like this, she knows it's me. And the voice that comes out of my mouth is the same singing voice, she hears late at night when I'm composing. So, to me that's a testimony to truth and the innocence of the child, and to the unconditional understanding and love, she doesn't even notice the makeup, it's like she sees beyond it.

G2R: See beyond the mask.

Eric: That's right, which takes me full circle into my metaphor. And to my point. If we were all truly seeing with the eyes that we were supposed to be seeing with, we wouldn't even see it.

G2R: We do a lot of theater with young people, I've even actually, in the past year, played the part of Satan in a production that we did for local church. My son saw that, and like you said-he knew, He knew daddy.

Eric: It brings us to the ultimate point, isn't that the ultimate goal, which is to see beyond the flesh and into the spirit.

G2R: To know daddy, the Father.

Eric: That's right.

G2R: Kind of progressing here. Going on from there, what are the goals? What or who are we trying to Machine lead to in the coming months and years?

Eric: There's a huge transition being made right now. As I said, Saviour Machine I and II were really kind of introductions to the band and very introspective albums that deal a lot with struggle, struggle as a human being, struggle as a Christian, struggle to maintain faith. Very, very realistic, superrealistic on a surreal level. They're very, very intense albums that deal with the struggle and certain insights, and of course, controversial topics at times, dealing with certain hypocritical issues certain judgmental issues, but it deals with truth, it always has. It deals with the truth. I guess in the past, I've been quoted as saying in the past, Saviour Machine was never lets say, never intended with these first two albums to truly be a ministry, person. There was a time a few years ago, I guess, that I had a problem with this word "ministry". I had a problem with the word "ministry" at that time. What I can say now, what I have to say now, that what we've moved into on this third album, is a more focused ministry and what we've endeavored towards this trilogy. I can't sit here and say this is not a ministry anymore, I can't honestly say this, because for me to say this is not a ministry at this point would really be wrong to say. There really is no other way to say it at this point for the first time, we've taken scripture, we've taken Bible prophecy and used it as the 100% basis for a project. Being that this trilogy is based on Bible prophecy, what else could you call it but a ministry. And I'm not saying that it's been a change of heart along the way, it's just been an evolution. What we did with Saviour Machine I and II was our calling for Saviour Machine I and II, and now we are tackling a bigger project we've ever endeavored into, and this is what God put it on our hearts to do. Somewhere from the beginning of this project, I always knew, I always knew, and I always knew in my heart that Saviour Machine would have something to do with some apocalyptic testimony, and how it's here and it's our lifelong work, it's what we've been working for. That's kind of what I've been doing and our the project, in June of 1995 we began composing this trilogy entitled Legend. This is a detailed and comprehensive musical interpretation of the apocalypse. It's inspired by the prophetic scriptures of the Old and New Testaments. It's really the first attempt of its kind in the history of music. Even if you trace classical music, no classical composer ever really tried to score the apocalypse as a theme. We've been working on it for three years. I've been working on the prophetic studies alone for almost my entire Christian life. For ten years now. Since I became a Christian, this has been, of course, besides my studies of the Gospels, a constant evolving understanding of the Word. I believe in an evolving understanding of the Word, and I believe in an evolving understanding of the Word. I understand the Word stronger today than I did ten years ago, and I think this is something that if I wasn't the case, you would read it once and then it would be enough. What I can say, this has been I guess, a hobby studying prophecy. About 5 years ago it became a bit more than a hobby, and for the last 3 years it's been pretty much an obsession. This entire composition will exceed 4 hours of music, and 50 tracks in total. To me, being that this is literally and I like the word, I like this term, they're using it to market this overseas, I think it's kind of funny, and it's also serious-it's the "unofficial soundtrack for the end of the world". It's not a dogmatic interpretation of the scripture, it's not even intended to be an interpretation of scripture as much as it is intended to be, very clearly, the scripture brought to life through music, a musical interpretation of the scripture. And when I say musical interpretation, I don't mean my interpretation, or a dogmatic interpretation of scripture. This is taking the scripture and bringing it to life through music. If you take the scripture and bring it to life through music, what would it sound like? This is our goal for this entire project, to bring the prophecy to life through music, and bring it to life through music. There's a reason for it. We believe this trilogy is not only groundbreaking artistically, and not only essential to Christian culture, but also pop culture. I think more importantly, it's the most detailed account of Bible prophecy ever set to music. There's been a thousand books, and many of them are very good and insightful, but I think in the end, it's the greatest story

time with some Hebrew text that has been interpreted through certain philosophers, certain theologians. But, really it comes down to the entire makeup of the Holy Bible. If you know anything about prophecy, it's based mostly on the book of Revelation, the book of Daniel, Ezekiel, Isaiah, there's of course a lot of prophecy throughout Matthew. You can really take every book of the Bible, and there's a certain amount of prophecy regarding the apocalypse in almost every book. Even the book of Genesis has a small portion of prophecy relating to understanding prophecy of course, then I would say the book of Ezekiel. As far as the book of Revelation, I probably read a hundred books, probably some books that were written in the early part of this century by people like Dolan, and then some books that were written after 1968, after that had been written, after WW2, there was a whole slew of books that began to come out regarding these things, regarding prophecy, the interest in prophecy was really on the rise. In the late 60's more and more books began to come out, I would say the 70's were probably the big time, guys like Hal Lindsey and Jack Bennett began to write a lot of books. I've read just about everything from both of these guys. And the guy, Grant Jeffreys, who's actually Canadian, that has written a couple of really good books over the last couple years. John Hagee, recently, I would say he's doing a lot of apocalyptic research. So, I keep up with all the evangelical interpretations and opinions, I absolutely find them fascinating and interesting, and inspiring. But in the end, whether you believe in the book of Revelation or not, the book of Revelation is the book of God, bringing it to life somehow, it's dangerous to give too many opinions, it's dangerous to be dogmatic, and it's dangerous to, especially with Bible prophecy, make too many man-made predictions. No matter how much you understand it.

G2R: Well, all the mysteries haven't been revealed. All the pieces of the puzzle are not there.

Eric: That's right, and you know, a lot of them have. A lot of the most significant pieces of prophecy have been fulfilled in this century. Maybe the most important being that Israel became a nation again in 1948. This goes right back to Matthew, when Christ told the disciples the exact sign of the coming of the end, the beginning of sorrows, the birth pangs of when Israel regenerates and becomes a nation. The exact sign of the coming of the end happened in 1948 after the holocaust. This is probably the single most important piece of prophecy to consider at this point because it gives a certain relevance. This is why the interest in Bible prophecy has really been on the rise in the last 50 years. Because there's many, many theologians believe that a Bible generation is 50 to 70 years. This is fascinating, because Christ said to His disciples that when Israel becomes a nation again, that that generation would not leave the earth, would not cease to pass before seeing the true signs of His coming. To me, this is the most important thing to remember in all the talk of the apocalypse coming soon. No matter what kind of political side you can put into it, you can look at world events, you can look of plague and famine and wars and the concept of the second coming, but the most important thing is the clearcut indication of His second coming would be when Israel regenerates and becomes a nation. The exact sign of the coming of the end happened in 1948 after the holocaust. This is probably the single most important piece of prophecy to consider at this point because it gives a certain relevance. This is why the interest in Bible prophecy has really been on the rise in the last 50 years. Because there's many, many theologians believe that a Bible generation is 50 to 70 years. This is fascinating, because Christ said to His disciples that when Israel becomes a nation again, that that generation would not leave the earth, would not cease to pass before seeing the true signs of His coming. Therefore, 50 to 70 years is a Bible generation. If this is true, then we must believe that we are truly sitting at the dawn of the end of time. 1948, it's now 1997. That's 49 years.

G2R: It's breathtaking.

Eric: It's breathtaking, it's astonishing. Here I've got two little girls. I would love to see them grow up and be a part of a ministry as a father. I retain the idea of raising my children and raising a happy, loving family, living out and representing the Word. That's what I want more than anything. But my faith, and my understanding of prophecy tells me that this may not be the case. But, the way I live my life, I guess there's two different sides to it. As a Christian, as the author of Saviour Machine and the author of this testimony based on Bible prophecy, this project, this is my lifelong work I guess. The side of me believes very much that we are sitting at the beginning of some very, very serious times coming up. There are too many things happening right now that point in that direction, and that's a whole other interview, we could talk politically about this for a long time. As a father on the other hand, I have to live my life as a human being, making some plans for the future. And I'm not going to plan for my children to have a wonderful childhood and a peaceful life in the future, no matter how things turn out. There's a side of it, I guess, that goes along with both sides of me, my love for my children, my love for my wife, my love for the Word, my love for God, and my love for understanding the prophecy. So many Christians don't study the prophecies, because it's something they don't like to think about, or it's something they don't comprehend because they don't put enough time into it, that sort of thing. We are called upon by God to study the prophecies. Many times throughout the Bible, we are asked by God to study the prophecies, to show the testimony of faith and love. We should, and it's time that we do.

G2R: Ignorance will not be an excuse.

Eric: That's right, ignorance will not be an excuse. And I encourage Christians and non-Christians alike to open the Word and begin to look at it and try to understand it. It just takes effort. That's what I'm doing, and I encourage you to try. Here do it.

G2R: Coming to the core idea of having to live it, live deeply, live the knowledge.

The truth is in the heart, the truth is in the spirit. We're going to live accordingly, we're going to live with the urgency, and raise our children accordingly. I believe, for me as a father, there's a certain bit of the same as you're talking about, there's two separate lives, but there's a joy that combines that, because I know that I'm going to be able to face the things that are happening. I'll be able to teach and face them with my son and my wife. It's exciting.

Eric: It's exciting, it's a little scary of course. But at the same time, as a Christian, I tell the other Christians who get a little depressed about the idea and who get a little nervous about the idea, that if it may be to close, I always come back to the same thing, Hey, I know



broken down into just 4 hours of music, this in itself is a task. It could have easily been 6 hours of music, but they don't make CDs that hold that much music. Doing it over 3 parts, you're talking about 3-7 minute parts, as of right now that's the maximum length you can hold on a CD is 78 minutes actually. You'll notice throughout the course of the trilogy, we'll use the absolute maximum a CD can hold because we are cutting it to the bare essentials of the amount of information that needs to be given. In the end, this trilogy is very narrative. It's not going to be like the first album where it's more abstract. It's abstract enough it seems at first, but I believe it's very literal on many levels. But there's obviously going to be many surreal or metaphorical or impressionistic interpretations made. I feel that the last thing that needed to happen for a musical interpretation of the apocalypse was a big apocalyptic journey. I felt that it needed to be more of a narrative journey, more of a narrative interpretation. The last thing you want to do is obscure the scripture more than they already are. In a nutshell, if you're curious about it, the Legend Trilogy, basically the first album takes you through a tremendous amount of introduction. I guess as a great film would, or a great opera. We dedicate the first half of the first album to introducing musical themes that are very, very relevant to the story, musical themes through the arrangement of the overture and so forth, and then there's certain introductions that are given throughout the next few pieces. Of course, Christ introduces Himself early on the record in Legend II. You'll notice that in the first album, it's kind of like the first half of the first album, the first album I, and II will introduce two characters, first album, Legend I and Legend II, being, first album is the first legend, first album, second legend. Second album introduces two more characters, and there will be Legend III and Legend III, and third album there will be Legend III and Legend III. Each time this happens, the following piece will be, I guess, a continuation of the theme. As you noticed, Legend II, Christ introduces Himself and from that point, the track moves into "The Lamb". Later on in the album, Legend III, the Antichrist introduces Himself and it's followed by "The Beast". It goes on, there are parallels made throughout the entire trilogy. The central characters are introduced as it goes along. I just want to make sure that the first album is a very, very good introduction to the entire trilogy, the introduction of where we are historically and where we are in this point in time and what we've been moving toward and so forth, and it takes you through the introduction of Israel as the central basis for the entire story and that all Bible prophecy revolves around Israel. It takes you through the coming invasion of Israel and some background of course, on the central players in the story, being the kings of the north and the kings of the south based on the coming invasion of Israel by these two powers. We go into the invasion of Israel, we foreshadow a lot of things to come, we give a lot of historical background and that sort of thing, and eventually into the beginning of the final war which is spawned from this invasion of Israel, and from the final war, of course, the beginning of the rise of the Antichrist from the ten nations, based on the final coming of Christ and the world's final days. So, that's what you want to do, you want to get to God's purpose. But from the revised Roman empire, the book of Daniel tells us that this revised Roman empire will eventually conquer the world and bring alliances from all countries. Basically, we introduce Israel, we get into the invasion of Israel, the beginning of the final war which brings the rise of the Antichrist, we begin to foreshadow the rise of the Antichrist towards the end of the album. The Antichrist begins to introduce Himself, we foreshadow a bit of what's to come. We give some background and by the end of the album, the Antichrist is speaking in first person. He's sitting at his pivotal moment in history basically, which is leading up to where Part II begins with the covenant with Israel, the beginning of the 7 year treaty beginning the tribulation. That's the first album in a nutshell, covering kind of handing of this point right before the tribulation begins. Part II basically continues the story, the coming of Christ and the world's final days. It's about 12 years following the first album. And Part III, in a nutshell, covers the great tribulation. From the Antichrist invasion, himself entering the Temple in Jerusalem and claiming to be god of this world and his basic reign of terror for 3 1/2 years. This is the most complicated story ever told in a nutshell right now, but that's it. The first album takes you up to the beginning of the tribulation, the second album covers the tribulation, and the third album covers the great tribulation-the Antichrist's reign on earth and that last 3 1/2 years leading up to the Second coming of Christ, the battle of Armageddon and the defeat of the Antichrist. We would need a few more albums to go into the Millennial kingdom and so forth. This Trilogy is the soundtrack for the end of the world. In the end it will take you to the battle of Armageddon and the defeat of the Antichrist. I'll have a happy ending, that's all we can say, we're stuck on how to end it.

GZ: I know it's got to be difficult to find a breaking point between the albums. How are you handling that, it's got to be delicate.

Eric: Yeah, it's a really good question. The hardest thing about this whole project, and I think the reason that so much time, I told you I've been working on this, basically composing, since 1995, spring of 1996, that's been the most difficult thing. It's involved a lot of prayer, it's involved a lot of study, a lot of research, and a lot of just breaking it down and looking at it and seeing the best way to do it, the most comprehensive way to do it, and I guess the most perfect way to do it. And really, in the end, there's only one way to do it, and that is to cover it in these 3 parts. There was a lot of debate about where to break it up so forth, but in the end it's laying it out nice. We have to make sure that we're hitting all the right points in the beginning and leaving you basically knowing a tremendous amount of information about the Antichrist, foreshadowing his coming kingdom and so forth. The next album, part II, will take you from the beginning of the covenant with Israel and the restructuring of world powers around us. There's a track called World War III-The Final Conflict Part I, which happens on part I, there's also a part II and part III of that happen on part II and part III. This war is predicted in prophecy to last the entire duration of the Antichrist's reign on earth. This eventually leads up to the final battle which is the battle of Armageddon. During this time, as many parentheticals as many different things that are happening at the same time, there's times when we have to step way back to the event and foreshadow this event. In the end, that was kind of the goal, was making it a linear story. There is a way to take Bible prophecy and look at it in a linear fashion, it's almost like calculus in the end putting it all together, there's a certain mathematical approach to the

whole thing, I guess. In the end, it's all laid out, it's the only way to do it in music, the only way we feel was in some sort of linear fashion. The second album covers 3 1/2 years, it covers the rise of the antichrist. We foreshadow his rise at the end of this first album, he is slowly coming to power, coming to his moment, his one moment in time which is the covenant with Israel which begins the final seven years, it's the most pivotal moment in history. The second album will cover that, from the beginning of the covenant through 3 1/2 years, and many, many events will take place during the time, and we could talk forever about what's coming on the next album, but I'd like to keep that kind of under lock and key right now.

All I can say is that if you know what's coming, just from having an understanding of prophecy you know that part II is going to be more intense than part I because of what it's about. Then you also know that part II is going to be astonishing as far as what it's about. Part II will be the great tribulation and the antichrist's reign on earth, reign of terror for 3 1/2 years. That'll make the holocaust look like a small speck on history. No disrespect to what that was, but when you talk about what the antichrist's reign of terror will be like for the last 3 1/2 years.

GZ: It's unfathomable.

Eric: And what's predicted is truly beyond comprehension, absolutely. There's no way to even begin to understand how horrific it will be, there's not even a word in any language that I can think of to describe it. All I can do as an artist, as a vessel is try to bring the truth, is try to let God work through me musically and lyrically and bring it alive.

GZ: Let me go to a little bit of a different subject and then progress back in to the concept of Legend. Dealing with the live show, all I've seen of the live show is the video, so that's kind of what I'm going on here. I want to kind of bring in the elements here, the symbolism, obviously a lot of theatrical aspects. What are your thoughts and some of your meanings, if you can, behind the mask, we've already talked about it, some of the things that stand out in my mind are the flag, the chalice, the crucifix, talk about some of those there.

Eric: A lot of the imagery is impersonal, it's symbolic. We use a lot of symbolism, we're trying to get too surreal about things, it's more on an impressionistic level. They kind of bring the songs to life with imagery, there are times when a certain amount of imagery is used to give a kind of alternate interpretation of the music. There's a lot of different levels to it, and sometimes the imagery uses in the past, I think, meant to be stunning visually stunning. It's not meant to open huge doors to insights into the music, at the same time, it's not meant to mislead. It's meant to give visual stunning, I think, imagery to the power of the lyrics and so forth, the power of the sound. And really like I said impressionistically or symbolically be open to a certain amount of interpretation. I would hate to give too many interpretations about what it meant or what that meant, what I can say is that all symbolism used by us is meant to be symbolic, it's not meant to be too specific, it's meant to be open to interpretation. It does bring a certain amount of imagery to life, a certain amount of interpretation, but it's supposed to stir up and compel and intrigue and that sort of thing, it's theatre, you know.

GZ: Just out of curiosity's sake, what about the makeup, what's the inspiration there? Eric: That's actually really simple, people try to read a lot into that. And I'll tell you, because it's an opportunity for me to, and I've said it in many interviews in Europe with European magazines. The makeup very simply, the white makeup, it basically is representative of the mask. It's very simple, my white makeup is my mask, metaphorically speaking. It can represent a lot.

GZ: Start with the whole idea with the live set, eventually you will go on tour with Legend in the works. How are you going to incorporate that? Are you going to be dealing with an incorporation of old songs with the new, or are you going to just stick with Legend as a storyline for now?

Eric: That's a good question. Basically this is the plan for right now, it's tentative, but I think it's a pretty realistic plan. When we do perform again, and I can't say when this will be, it could be six months from now, or it could be a year from now. It really depends on what happens. What I can say is that we will incorporate certain movements from the Legend Trilogy as we complete it. It would be more kind of performing the music from the album with a kind of theatricality, but it's not necessarily going to be a full theatrical show, it's more like a concert, but you would showcase the music as music and bring it to life. I think I've performed before this Trilogy is done, which I think there's a good chance we will, we will incorporate the music from the Legend Trilogy as songs, as pieces within the concert, and we'd probably keep them separate from the other material, probably saving material from I and II towards the end of the set. Probably, realistically doing two different sets, one being from the Legend material and then doing encores from Saviour Machine I and II. What I can say is very, very vivid and very sure in my mind, is that when this Trilogy is completed, we will put together the biggest tour we've ever done, and it will include the United States. At the point, what I can say is we're already working on it, very, very quickly, and we're already working on the tour dates, the road dates. A 4 1/2 month tour, with probably 2-3 month intervals between part I, part II, and part III. Performing the entire Trilogy live with a real orchestra, a huge choir, with sound effects and sequencing and so forth, and all live instrumentation. When we do perform this Trilogy when it's done, God willing, it'll be the biggest thing that we've ever done. This is something we're already working on tentative scripts for, tentative visual presentation for, we're already talking with a few European opera companies about putting this on in real opera houses, multimedia production kind of thing. It's a plan that's in the works right now. It's a tremendous amount of vision and it's something we have to talk about now, because I'll take that long just to get it together. Realistically, what I can say right now, is don't hold me to this, when the Trilogy is done, when the third part is released in January 1999, we will probably spend a month putting together the final details, the final production details for bringing this thing to life basically. And probably spend six months touring it. In the year 1999, leading up to the year 2000, we can plan it just right, maybe we'll do its final performance on new year's eve 2000, 2001 just for kicks.

GZ: What, if anything, would you say to the people who are listening, who are reading, who are out there, who may pick up Legend, who may pick up anything from Saviour Machine?

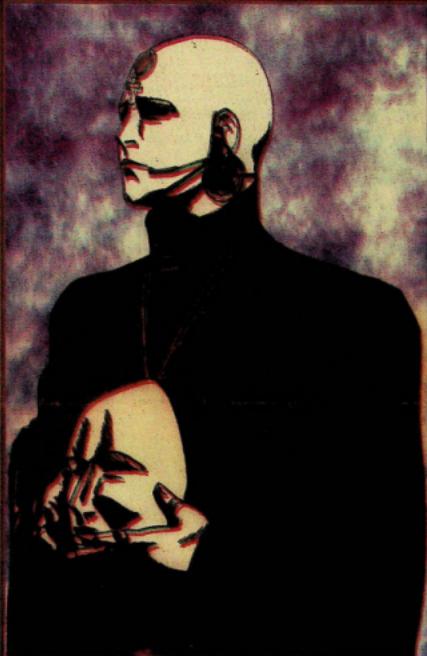
Eric: Well, first of all, I would say there's a definite distinction, fans will see it, and new fans will see it. There is a line between Saviour Machine I and Saviour Machine II, and then fans even begin to like the beginning of Saviour Machine II, and then Saviour Machine III, all Saviour Machine. There's a huge theme evolution, there's such a drastic difference in the theme. This is a true concert album, and like I said, it's not retrospective, it's not surreal on that kind of level, this is a soundtrack. It's a step into a whole new genre for us, and maybe whether you realize it or not this is a separate piece of work, and this is something we look at as a separate piece of work, that's why we didn't call it Saviour Machine III. This is a whole new chapter for us. In the end, it's not something that came from us, or that's about us, it's not, like I said, retrospective or dealing with my personal belief or personal struggle, this isn't my story, this is God's story. In the past, I've been able to give a certain amount of insight or certain amount of reflection or insight on certain views, certain viewpoints, certain philosophical and certain struggles, but this is something that's brand new for us, more like 2000 years old, and it's a bit of it or even longer than that. This is something that has stood for a long time, and all we're trying to do is bring it to life through music, it's very difficult for me even composing the pieces of work. This is a separate piece of work for us, this is something truly, truly sacred to us, and we kind of hold it in a new realm. Do not go into it lightly, it's not something to go into lightly. It's not something to go into with blinds on. You have to go in with an open mind with the concept and idea of embracing the scripture for what it is. If you don't have an understanding of the prophecies, then obtain an understanding of the prophecies. Begin to let the project inspire you to read the scripture for yourself. It's the greatest story ever told, and you should be reading it, and you should learn it. That's what we hope for on that level, that's my message to our Christian fans. I guess our message to any secular, or non-Christian fans, what I can say is, take it for what it is, take it for what it is, take it for what it is. And if you feel compelled or moved somehow to research the scripture for yourself, then may God's will be done. We're not putting this out there to force it on anybody, it's something we want everybody to take for what it is and look at it for what it is, it's a true story. We should put that thing on the front that says "this is based on a true story", take it for what it is and we hope God's will be done, that's really what it comes down to.

GZ: Eric, I've enjoyed talking with you about all these different things, of length, and I appreciate your passion and your heart.

Eric: Thank you, I can't say how much we really appreciate what you're doing for us.



1990-1993



1994-1997



THE PAINTING WHICH SERVES AS A CENTERPIECE FOR THIS COLLAGE IS AN ARTIST/IAN RENDITION OF ERIC CLAPTON'S POSE ON THE LIVE RELEASES. SHE IS FROM ROME, ITALY, AND SIGNED THE PAINTING WITH THE NAME OF SO. WHILE THIS PAINTER IS UNKNOWN, SHE WROTE: "A GOD, LIKE THIS, IN YOUR HEART'S EYES, IS A GOD, WHO IS GOING TO BE A BOLERO, A DANCE LIKE THIS. A THOUSAND LIGHTS RECEIVE OUR STATELY FIGURE. IN THE BEGINNING OF A PRAYER, HE IS THERE, AND I'M TERRIFIED. BOLERO, YOUR MYSTERIOUS AND PRIDEFUL LOOK, THAT'S NOT THE NOTES OF AN INFINITE MASS. THAT'S A LIFE LIKE THIS... DOES GOD UNDERSTAND WHAT'S HAPPENING IN THIS PLACET? OR HE'S THINKING IT'S ANOTHER WAY TO BUY HIS MERCY? ANOTHER BONG... IN YOUR HANDS A WOODEN CRUCIFIX, IT'S THE BRIGHTING OF YOUR FACE'S LIGHT, WHILE YOUR TEACHING OF EMOTIONS... AND SHOUTING WORDS OF LOVE AND PEACE, YOU'RE CROWDING MY MIND OF THOUGHTS AND DOUBTS... AND CLOSING A SHOW LIKE THIS. MAYBE YOU DON'T KNOW THAT YOU'RE GIVING LIFE TO A SIMPLE AND BAD GIRL... JUST LIKE THIS."

THE QUESTION
BEYOND COMPREHENSION
THE BEGINNING OF SORROWS
THE END OF THE WORLD
INSPIRED BY THE GREATEST
STORY EVER TOLD
BEHOLD AN EPIC
BEHOLD
APOCALYPSE

LEGEND

PART I

THE TRILOGY BY

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